

PRODUKTIONEN

im häuslichen Freundschafts-Zirkel

für die

FLÖTE

mit Begleitung des

Pianoforte

gesetzt von

Ant. Diabelli.

N^o 66

N^o 950.

Eigentum der Verleger.

*Wien
1857*

*Wien, bei Ant. Diabelli und Comp.
Graben, N^o 1133.*



² Productionen.

ERSTES POTPOURRI

№ 66.

nach Motiven der Oper:

ALESSANDRO STRADELLA. MUSIK von Fr. v. FLOTOW.

Wien, bei A. Diabelli und Comp. Graben N^o 1133.

FLAUTO.

ANDANTE.

Allegro vivace.

D. & C. № 8290.

FLAUTO.

3

fz *dim:* *p* *p dol:*

mf

f

ff

fz *fz*

pp

sf *sf* *sf* *sf*

sf *p* *sf* *p* *sf*

cresc: *f*

Allegretto . Chor: (Jn des Mondes)

p *p*

sf *p* *sf*

p *p*

FLAUTO.

cresc: *f* *fz* *dol:* *cresc:*

Andante. (Im leisen Chöre) *p* *fp*

Allegretto. Serenade: (Horch, Liebchen, horch!) *p dol:* *f* *p* *riten:* *cresc:* *f*

Andante.

Andante section of the musical score for Flauto. The music is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked *Andante*. The section begins with a *p dol:* (piano, dolce) marking. The first staff shows a melodic line with eighth and sixteenth notes. The second staff continues the melody with some triplet figures. The third staff features a more complex rhythmic pattern with sixteenth notes. The fourth staff has a *rall:* (rallentando) marking. The fifth staff is marked *Andantino. (Durch die Thäler)* and *p dol:*. The sixth staff has a *sf* (sforzando) marking. The seventh staff has *sf* and *f* markings. The eighth staff has *fp* and *p* markings. The ninth staff has *sf* and *dol:* markings. The tenth staff has a *rall:* marking.

Allegro. Tarantella.

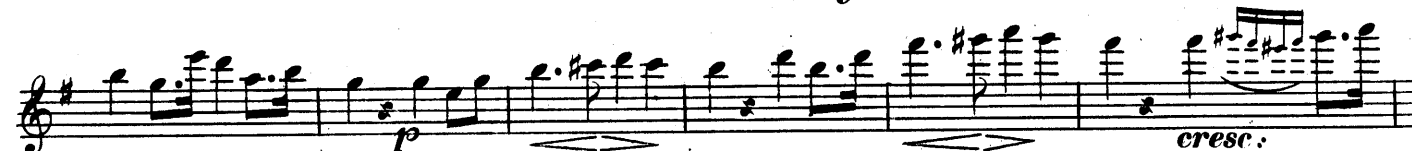
Allegro section of the musical score for Flauto, titled *Tarantella*. The music is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked *Allegro*. The section begins with a *p* (piano) marking. The first staff shows a melodic line with eighth and sixteenth notes. The second staff continues the melody with some triplet figures. The third staff features a more complex rhythmic pattern with sixteenth notes. The fourth staff has a *fp* (fortissimo piano) marking. The fifth staff has *f* and *fp* markings. The sixth staff has *f* and *p* markings. The seventh staff has *f* and *fp* markings. The eighth staff has *f* and *fp* markings. The ninth staff has *f* and *fp* markings. The tenth staff has *f* and *fp* markings.



più Allegro.



Andante. (Zu Jubelchor)



FLAUTO.

7

(Vivat hoch, Prinz Carneval)

The musical score is written for a flute (Flauto) in G major (one sharp) and 2/4 time. It consists of ten staves of music. The piece is titled "(Vivat hoch, Prinz Carneval)". The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano). There are also articulation marks like accents (^) and slurs. The piece concludes with a double bar line and a repeat sign.

Productionen.

Periodisches Werk für Flöte und Pianoforte.

		Inhalt.			
Heft.		fl.	kr.	Heft.	fl. kr.
1.	Myrcadante. Cavatine: (Alma grando) . . .	45	32.	Detto. Duett: (Sch ich recht, es ist mein Weib) Chor und Tanz. . .	45
2.	Carafa. Ariette: (O cara memoria) mit Variat. von Winter, ges. von Mad. Metzger- Vespermann . . .	45	33.	Detto. Barcarole, Cavat: und Duett: (O Gott, wohin ich) . . .	45
3.	— Cavat. alla Polacca: (Ich soll euch Liebe schenken) und: (Nel cor più non mi sento) (mit Var: ges: von M. Metzger- Vespermann . . .	45	34.	Auber. Die Braut. Favorit-Stücke. . .	45
4.	— Bolero: (Ognor più tenero) . . .	45	35.	Bellini, V. Montechi u. Capuletti. 1 ^{tes} Potpourri . . .	1 —
5.	Rossini, G. Otello. Arie: (Che ascolto) . . .	45	36.	Detto. 2 ^{tes} Potpourri . . .	1 —
6.	— La gazza ladra. Cav: (Di piacer mi balza il cor) . . .	45	37.	Detto. 3 ^{tes} Potpourri . . .	1 —
7.	— Duet: Cav: (Vieni fra queste braccia) . . .	45	38.	Norma. 1 ^{tes} Potpourri . . .	1 —
8.	— La Donna del Lago. Rondo mit Var. . .	45	39.	Detto. 2 ^{tes} Potpourri . . .	1 —
9.	Detto. Arie: (Ahi si pera) u. Cavat: (O mattuti ti albori). . .	45	40.	Detto. 3 ^{tes} Potpourri . . .	1 —
10.	— Armida: Schlussgesang mit Variat. u. Duettino . . .	45	41.	Donizetti, G. Belisario. 1 ^{tes} Potpourri . . .	1 —
11.	— Der Barbier von Sevilla. Cavat: (Una voce poco fa) und Cavat: (Ecco ridente il cielo) . . .	45	42.	Detto. 2 ^{tes} Potpourri . . .	1 —
12.	— La Donna del Lago. Cav. Elea! o tu cado) u. Il Italiani in Algeri. Cavat: (Soffri o cor) . . .	45	43.	L'Elisir d'amore. 1 ^{tes} Potpourri . . .	1 —
13.	— Bellini, V. Il Pirata. Arie: (Tu vedrai) u. Cav: (Nel furor delle tempeste). . .	45	44.	Detto. 2 ^{tes} Potpourri . . .	1 —
14.	Detto. Arie: (Straziar l'austo ogget- to) u. Cav: (Per te di pace l'egrine) . . .	45	45.	Bellini, V. La Sornambula. 1 ^{tes} Potpourri . . .	1 —
15.	Detto. Arie: (Si vince amo) u. Cavat: (Ahi come rapida) . . .	45	46.	Detto. 2 ^{tes} Potpourri . . .	1 —
16.	Pacini. L'ultimo giorno di Pompei. Arie: (Alfin godet) u. Cav: (Su questa van conce li). . .	45	47.	Mozart, W. A. Don Juan. Ouverture . . .	1 —
17.	Bellini, V. Il Pirata. Arie: (Col sorriso d'ino- cenza) u. Cav: (Lo so qual) . . .	45	48.	Donizetti, G. Liada di Camounix. 1 ^{tes} Potp. . .	1 15
18.	Rimondi. Argia. Cav: (Al fianco al mioteso- ro) u. Melodie des Liedes: (Nimm diess kleine Angedenken) v. Ad. Gyrowetz. . .	45	49.	Detto. 2 ^{tes} Potpourri . . .	1 15
19.	Nicolini u. Cav: (Or cheso è vicino a te) u. Cav: Zingarelli. (Ombra atorata) . . .	45	50.	Detto. 3 ^{tes} Potpourri . . .	1 15
20.	Pacini u. Cav: (Didone abbandonata) aus Rossini. Niobe, und Preghiera und Canzo- nette aus Otello . . .	45	51.	Detto. 4 ^{tes} Potpourri . . .	1 15
21.	Auber. Die Stimme von Portici. Ouverture . . .	45	52.	Detto. 5 ^{tes} Potpourri . . .	1 15
22.	Detto. Introduction u. Arie der Elvire . . .	45	53.	Verdi, Gius. Nabucodonosor. 1 ^{tes} Potpourri . . .	1 15
23.	Detto. Guarache und Bolero . . .	45	54.	Detto. 2 ^{tes} Potpourri . . .	1 15
24.	Detto. Trauungszug, Fischer-Chor, Erste Barcarole und Chor . . .	45	55.	Detto. 3 ^{tes} Potpourri . . .	1 15
25.	Detto. Marktchor, Tarantelle und Pre- ghiera . . .	45	56.	Schubert, Fr. Lieder. Erste Abtheilung. 1. Der Wanderer. 2. Wanderers Nachtlied. 3. Fischerweise. 4. Morgenstündchen. 5. Der blin- de Knabe. 6. Der Schmetterling. 7. Lob der Thäner. 8. Der Al- penjäger. 9. An eine Quelle. . .	1 15
26.	Detto. Schlummerlied, Cavatine und zweite Barcarole . . .	45	57.	Lieder. Zweite Abtheilung. 10. Hymne an die Jungfrau. 11. Die Forelle. 12. Frühlingsglaube. 13. Das Wandern. 14. Wohin! 15. Morgenruss. 16. Im Paine. 17. Der Neugierige. 18. Ungeduld. . .	1 15
27.	Herald. Zampa, od. die Marmorbraut. Ouverture . . .	45	58.	Balfe M. W. Ouverture zur Oper: Die vier Haimonskinder . . .	1 —
28.	Detto. Introduction, Cavatine, Chor und Lied . . .	45	59.	Die vier Haimonskinder. . .	1 15
29.	Detto. Romanze, Terzett u. Quartett . . .	45	60.	Detto. 1 ^{tes} Potp. . .	1 15
30.	Detto. Trinklied und Finale des ersten Acts . . .	45	61.	Detto. 2 ^{tes} Potp. . .	1 15
31.	Detto. Preghiera. Arie: (Man gehorcht mir überall) Schifferlied und Serenade-Chor . . .	45	62.	Detto. 3 ^{tes} Potp. . .	1 15
			63.	Donizetti, G. Marie, die Tochter des Regiments. 1 ^{tes} Potp. . .	1 15
			64.	Detto. 2 ^{tes} Potp. . .	1 15
			65.	Detto. 3 ^{tes} Potp. . .	1 15
			66.	Flotow, Fr. Alessandro Stradella. 1 ^{tes} Potp. . .	1 15
			67.	Detto. 2 ^{tes} Potp. . .	1 15
			68.	Detto. 3 ^{tes} Potp. . .	1 15
			69.	Nicolai, O. Die Heimkehr des Verbannten. 1 ^{tes} Potp. . .	1 15
			70.	Detto. 2 ^{tes} Potp. . .	1 15
			71.	Detto. 3 ^{tes} Potp. . .	1 15
			72.	Schwedische Volkslieder, gesungen von D ^{le} Jenny Lind. . .	45
			73.	Verdi, G. Ernani. 1 ^{tes} Potpourri . . .	1 15
			74.	Detto. 2 ^{tes} Potpourri . . .	1 15
			75.	Detto. 3 ^{tes} Potpourri . . .	1 15